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**THE UNIVERSITY
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**BULLETIN
OF THE
CENTER FOR
CHILDREN'S
BOOKS**

THE UNIVERSITY OF CHICAGO PRESS

EXPLANATION OF CODE SYMBOLS USED
WITH ANNOTATIONS

- R Recommended
- Ad Additional book of acceptable quality for collections needing more material in the area.
- M Marginal book that is so slight in content or has so many weaknesses in style or format that it should be given careful consideration before purchase.
- NR Not recommended.
- SpC Subject matter or treatment will tend to limit the book to specialized collections.
- SpR A book that will have appeal for the unusual reader only. Recommended for the special few who will read it.

Except for pre-school years, reading range is given for grade rather than for age of child.

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Bulletin of the Center for Children's Books

THE UNIVERSITY OF CHICAGO • GRADUATE LIBRARY SCHOOL

Volume 27

February, 1974

Number 6

New Titles for Children and Young People

Aardema, Verna, ad. *Behind the Back of the Mountain*; Black Folktales from Southern Africa; retold by Verna Aardema; illus. by Leo and Diane Dillon. Dial, 1973. 85p. Trade ed. \$4.95; Library ed. \$4.58 net.

R
4-6 Dramatic pictures in black, white, and grey are bold and stylized, with a high sense of design. The tales they illustrate are folk legends from half a dozen language groups of South Africa; trickster tales, witches outwitted, talking animals and magical sky-maidens, stories of love and charity and hunger that reflect the concerns of people who live close to the land and are governed by the mores of their cultures. The writing style is smooth, and some of the tales are particularly suited for storytelling although all come from the oral tradition. A glossary and a list of sources is appended.

Adoff, Arnold, ed. *The Poetry of Black America*; Anthology of the 20th Century. Harper, 1973. 552p. Trade ed. \$12.50; Library ed. \$9.89 net.

R
7- A most impressive anthology that includes the work of major and minor poets; the selection has been thoughtful and such poets as Langston Hughes, Robert Hayden, Countee Cullen, and Nikki Giovanni are represented by a satisfying number of poems. The material is arranged chronologically by authors' birth dates, and the book is a celebration of blackness and of poetry. Biographical notes and an index are appended.

Allen, Alex B. *No Place for Baseball*; illus. by Kevin Royt. Whitman, 1973. 64p. Trade ed. \$3.25; Library ed. \$2.44 net.

Ad
3-5 A baseball story that accentuates the positive: the members of the team all pitch in to help pay for a window broken during a practice game, the parents and adult neighbors are cooperative, the protagonist is affectionate and gentle to a tagalong little sister, a new boy is immediately welcomed by the group. The problem of not having a place to play is solved when two fathers volunteer to take down the fence between their back yards so that there will be room for a diamond. The story even stresses the fact that it is the game that's fun, not winning, as the home team is soundly trounced and cheerfully accepts this. The writing style is adequate, the story's lack of real conflict-resolution compensated for by the incidental action.

Baker, Eugene. *I Want to Be a Hockey Player*; illus. by Ken Shields. Childrens Press, 1973. 31p. Trade ed. \$3.25; Library ed. \$2.44 net.

NR
2-4 Some boys see a hockey rink being built, discover that the park director is instituting a hockey group, and come to the first instructional session with skates, sticks, helmets, and pads. (Expensive) The rest of the book consists of explanations of the game and

some facts about game skills. The explanations are woefully inadequate: the text mentions three offensive and three defensive players on each team, the facing illustration shows a rink with "RW," "LD," "RW," "RD," and neither explains or even uses "right wing," for example; the text states that "A face-off takes place in the center circle," which is not always true; there is no mention of penalties, no explanation of the length of periods or intervals.

Berger, Melvin. *Those Amazing Computers: Uses of Modern Thinking Machines*. Day, 1973. 189p. illus. \$5.95.

R This is not a book on the computer itself, although the first chapter gives background
5-9 by explaining computer operation and giving, very briefly, some historical information about the development of computers. The text is divided into chapters that discuss the uses of computers in science, education, business, publishing, et cetera. The fragmented format, example on example, is repetitive, but the book certainly gives a broad picture of the manifold uses of computers and, in describing some of the errors in credit ratings or in the obtaining of information by intelligence agencies for inclusion in data banks, some of the dangers. A list of books for further reading and an index are appended.

Bond, Michael. *Paddington Bear*; illus. by Fred Banbery. Random House, 1973. 32p. Trade ed. \$1.95; Library ed. \$3.37 net.

Ad A picture book adaptation of the first two chapters of *A Bear Called Paddington*
K-2 pares down the incidents and eliminates the descriptive material that gave—and gives—the original Paddington stories their raffish charm. Here there is the situation, but no opportunity to develop the small Peruvian bear as a character. The illustrations, while they resemble Peggy Fortnum's original drawings, aren't of the same calibre and charm. While this separate and simplified adaptation is an adequate story, it seems a pity not to use the original, especially since the distinct episodic nature of the chapters make the book a good choice for installment reading.

The Book of Ponies and Riding. St. Martin's, 1973. 318p. illus. \$7.50.

Ad An anthology that includes three novels, a poem, a short story, diverse articles
5-8 about training and riding, and two bound-in sections of photographs of horses. The fiction is of mediocre calibre, the articles of better quality. Two of the three novels are begun in the early pages of the book and are continued, like a magazine story, at the back of the book. The material, all published in the last twenty years, is from British publishers, a small drawback when prices are quoted. Perhaps too horsey for the general reader, but the child with a special interest should enjoy this.

Buck, Pearl Sydenstricker. *A Gift for the Children*; illus. by Elaine Scull. Day, 1973. 152p. \$8.95.

Ad Stories written over a span of thirty years were selected by the author before her
3-4 death; the first section of the book consists of very brief tales about the children of one family, tales that are really for reading aloud to small children; the second is for independent reading. There is a quality of sweet common sense that gives the stories some lasting value, although they seem dated now because they have—especially in the earlier stories—such a conventional depiction of sex roles. These are quiet stories that deal with everyday phenomena and relationships, and while they are sedate in tone and style, they contain some positive attitudes (relationships between children and grandparents, attitudes toward foreign customs) that are of timeless value. The illustrations add little to the attractiveness of the book.

Carlson, Dale Bick. *Girls Are Equal Too; The Women's Movement for Teenagers*; illus. by Carol Nicklaus. Atheneum, 1973. 146p. \$6.25.

R
6-9 A discussion of what causes sexist attitudes and how females are discriminated against in their personal, academic, professional, and social roles is written with vigor, a polemic rather than a diatribe, and in a sharp, humorous style. While all of the attitudes toward, and treatment of, girls and women are sadly true, they seem slightly exaggerated here because there is so seldom a mention of the exceptions. (Some parents do give girls scientific toys, some teachers do encourage female students to become architects or economists, etc.) Yet what Ms. Carlson propounds is basically true; from the cradle on, traditionally, girls have been encouraged to become appendages rather than people—and the author briskly notes that some people may prefer to do housework but they should have options, that some career women may prefer to do all the grocery-shopping and cooking, but they shouldn't be expected to do it. If this accomplishes nothing else, which is not likely, it may at least disabuse some teenagers of the notion that being attractive is a career and that not being pretty is a disaster. A bibliography is appended.

Childress, Alice. *a HERO ain't nothin' but a Sandwich*. Coward, 1973. 126p. \$5.95.

R
6-9 "I hate for people to lie on me . . . Why folks got to lie and say I'm on skag, say I'm a junkie? My grandmother say, 'You a dope fiend.' " He's not, Benjie insists, he can do without the stuff any time he wants. But to the despair of his family and his best friend, he can't. Benjie is thirteen. Parts of the story are told by Benjie, others by his mother, grandmother, stepfather, friend, school principal, etc. It is Benjie's stepfather who is the true hero; despite Benjie's resistance to his overtures, Butler Craig keeps offering love and security to the boy, and in the end wins his trust. Whether or not he has convinced Benjie (who is attending a rehabilitation center) to hew to the line is moot, since the book ends with Butler waiting to see if Benjie will show up for treatment. This is not only a moving if harrowing story but also a literary triumph; only a playwright as experienced as Childress could achieve such drama and such conviction in a book that consists of short monologues.

Christian, Mary Blount. *The First Sign of Winter*; illus. by Beverly Komoda. Parents' Magazine, 1973. 34p. Trade ed. \$4.50; Library ed. \$4.19 net.

Ad
K-2 All the first signs of winter really come from Mamma and Papa, Craig has learned. The snow shovel and sled are gotten out, the storm windows are put up, and Mamma goes through all the clothes to see what woolen garments still fit. When winter comes, Craig plays in the snow or stays indoors where it's cozy. When Mamma begins hunting for matching tennis shoes, Craig knows that spring is near. While this has the appeal of the familiar and can help a small child in seasonal orientation, it is flat and sedate—both in text and illustrations—as a story.

Christopher, Matthew F. *Ice Magic*; illus. by Byron Goto. Little, 1973. 151p. \$4.50.

Ad
3-5 Pie had two problems as a member of the Fly League hockey team, the Penguins: one was the fact that he was using his brother's skates and they slowed his game because they were too big; the other was that one of his team-mates, Terry, ragged him constantly. Then Pie discovered that an old hockey game belonging to his neighbors would always magically predict the events of any game if it were used the day before the game. At the close of the story, Pie is to get new skates because his old ones have broken, he and Terry have become friendly, and the magic game has lost its power. The fantasy (never explained) and the realism never quite mesh, and the ending of the story is anticlimactic; although the magic game and real game sequences have little

relationship beyond the oddity of coincidence, there is a sure appeal to hockey fans in the action of the team's game sequences.

Chwast, Seymour, illus. *The House that Jack Built*; designed and illus. by Seymour Chwast. Random House, 1973. 23p. \$1.25.

R
2-5
yrs. A clever variation on the familiar nursery rhyme is achieved by a series of stiff pages, each leaf a larger square than the preceding one. "This is the malt that lay in the house that Jack built," is on a page just a bit over an inch square, the next page is 2½ inches square, and so on until the last, fullsize page. The pages are bound in the lower left-hand corner, so that the backgrounds of the larger pages are always visible and make a complete picture; the characters cumulate on the pages just as they do in the text. Funny pictures, a tried-and-true text, an inventive concept.

Clewes, Dorothy. *Storm over Innish*. Nelson, 1973. 132p. \$4.95.

M
6-9 Letty's parents had come to the island off the coast of Ireland with dreams of a simple, satisfying life of peace and creativity, but her father had stopped writing, her mother no longer painted, and the two quarreled constantly. Letty was fifteen now, the only child since her older brother had drowned. When a young man is washed up on the shore, amnesic and injured, the family members care for him although they know he may be a political terrorist who is sought by the authorities. The story ends rather too neatly, with all the ends of the plot threads tucked in; while the characters are convincing, the story line seems fragmented and contrived. The writing style is not as smooth as it is in most of Clewes' books for younger readers, and the text is sprinkled with errors of syntax and grammar; for example, Letty's father says, "It's different for your mother and I," and he's a retired Oxford don.

Clifton, Lucille. *Don't You Remember?* illus. by Evaline Ness. Dutton, 1973. 26p. \$4.95.

R
3-5
yrs. It was very irritating to Denise Mary Tate, who was four years old. She wanted to go to work with her father, who kept saying, "Next time," but when she said it was now next time, he seemed unable to remember what she said. Her mother, too; she'd promised to bring home a cake from the bakery where she worked, a cake that said "Tate" on it. She never remembered; Tate remembered everything. One morning her parents and brothers woke her, and there was the cake, and she was allowed to have coffee, and she was going to work with Daddy. She'd forgotten, they teased, that it was her birthday. But she hadn't, because she remembered everything. A charming black family story, lightly and affectionately told, is illustrated by Evaline Ness at her best.

Cretan, Gladys Yessayan. *Sunday for Sona*; illus. by Barbara Flynn. Lothrop, 1973. 32p. Trade ed. \$3.95; Library ed. \$3.78 net.

Ad
3-4 Every Sunday the Baronian family gathered at Sona's because that was where Nana, her grandmother, lived. Happy, noisy, loving, they enjoyed each other's company and for Sona it was the nicest time of the week; it was, until there was a conflict. For Sunday was the day that her friend Tommy and his uncle were to launch the sailboat that Sona had been working on, and she wanted to go, despite Nana's ban. She disobediently ran off; Nana turned up and sailed with them, proving to be a better sailor than Sona. The story ends with Tommy and his uncle joining the family later for their Sunday dinner. The illustrations are busy with detail, the characters drawn out of proportion; the story gives the feeling of warmth and solidarity in an Armenian-American family, but the writing style is flat.

Daniels, Leo Francis, ed. *International Visual Dictionary*; written and edited by Leo Francis Daniels; illus. by Fernando Burgos Perez. Clute International Institute, 1973. 710p.

- M
2-4 Designed, the introduction states, for children in the primary grades and for adults learning English, this dictionary does not include parts of speech for entries but does have an appended section, "The Sentence and Eight Parts of Speech." The pages have ample spacing, with entry words set off and in heavy type; for each entry there are several sentences using the word rather than definitions—for example, for the word "flew," "The eagle flew over the hills. The eagle went through the air over the hills," or for "flies," "Flies are insects. Don't let a fly land on your food, for flies carry many diseases. The bird flies in the sky." Other forms of the word, used in both senses, are included two pages later under "fly," a separation that is a limitation on the usefulness of the book. The illustrations are of pedestrian quality, not labelled, and not always illustrative, as in the illustration for the word "special" which shows four people and a bicycle which one girl is getting for a special day, her birthday. Occasionally there are verses included in the text. A "Word-usage Finder" lists all of the uses for a word in all sentences in the book, but since it gives only the numbers of the pages, the reader must hunt for the word itself. Although it is divided into six alphabetized sections rather than being fully alphabetized, *My First Picture Dictionary* by Greet, Jenkins, and Schiller seems more useful because of the color coding, the use of a picture for every entry (which this book does not have) and the use of cross-references within the text.

De Paola, Tomie. *Andy (That's My Name)*. Prentice-Hall, 1973. 30p. illus. \$4.95.

- R
4-6 yrs. A book with very little text, but it's just the right amount for children in the beginning-to-read group. A group of costumed children spurn the advances of a smaller boy who comes on the scene pulling a wagon with large letters: A, N, D, Y. They seize on this, and remove the last two, add another letter, and make "can," then "fan," and by shifting letters, words like "hand" and "dandy." Finally Andy tumbles everything off and moves away with the original letters, murmuring that he may be little but he's important. It's a lesson that's fun and a spur to playing with other words and letters.

Duncan, Lois. *I Know What You Did Last Summer*. Little, 1973. 199p. \$5.95.

- R
6-9 Almost a year had passed since Julie and the others had made a pact of silence, and now this message had come, anonymously, in the mail. Who could have known? Barry had been driving when they hit the boy on the bicycle, had persuaded the others to drive off, and had convinced them that reporting their involvement could do no good. They did report seeing the boy—but help came too late. He had died. With taut suspense the story builders as each of the four miscreants is taunted or attacked (Barry is shot) and they fear that the mysterious avenger is bent on killing them all. The pressure of events affects other factors of their lives in a book that has vivid characterization, good balance, and the boding sense of impending danger that adds excitement to the best mystery stories.

Eskenazi, Gerald. *Hockey*. Grosset, 1973. 157p. illus. \$4.95.

- R
6-9 Profusely illustrated with action pictures, this survey of a sport that is attracting increasing numbers of fans is well-organized and comprehensive, written in a breezy, informal style. The text describes the evolution of the game, the first organized teams in Canada and the United States, and then the individual teams and players, grouped under the headings, "The Dropouts," "The Dynasties," "The Great Expansion," and "World Hockey Association," and includes information about the Stanley Cup

and about changes in game rules. Although this would be more useful if it had an index and included statistics, it's nevertheless a book that is informative and should prove entertaining, especially to confirmed ice hockey fans.

Fulle, Suzanne. *Lanterns for Fiesta*. Macrae, 1973. 134p. \$4.75.

R
4-6 In the Chicano section of a Texas town, Padre Torres and a college student, Rodrigo, open a school for the children of the barrio. Juanita, twelve, urges the Padre to start a separate school for the very small children, and helps set it up; she helps her grandfather with his tamale cart; she enjoys a visit from her father and older brother, who have been away doing field work and urges the storekeeper from whom she has done odd jobs to hire her father. Her happiness is complete when Papa gets the job and can be home all the time, and the story ends with a fiesta and all ends neatly tied up. Although the book makes clear the warm strength of family ties, and Juanita is an appealing protagonist, the book is written in pedestrian style, the plot is patterned, and there is little depth in characterization.

Gelman, Rita Golden. *Dumb Joey*; illus. by Cheryl Pelavin. Holt, 1973. 55p. \$4.95.

M
2-3 Punk describes a little brother who is always tagging along when he wants to play with friends his own age. Dumb Joey, when the rest of them run off after breaking a window, stands there; he's been tied to the hydrant to keep him out of the way. They play indoors; Joey breaks a lamp. They find a way to sneak into the locked school playground, and when they get stuck one day, unable to get out, Joey disappears. Small enough to squeeze through a gap in the corner of the property, Joey has gone for help. Not so dumb. The story is adequately written and realistic, but it certainly has a negative attitude, and the turning point is based more on Joey's size than his intelligence. The illustrations are mediocre; background details are interesting but the figures, especially faces, are awkwardly drawn.

Graham, Margaret Bloy. *Benjy's Dog House*. Harper, 1973. 26p. illus. Trade ed. \$4.50; Library ed. \$4.11 net.

R
4-6 yrs. The canine hero of *Benjy and the Barking Bird* is—literally—put in the doghouse after he has been happily spending nights alternately with Jimmy and Linda. Despondent, he goes hunting for a cozier berth, finds one in a bakery, and spends his nights there. Then the bakery cat comes back; evicted, Benjy trails home to the dog house and spends a dyspeptic night after feasting on the farewell meat pies given him by the apologetic baker. The family discovers that Benjy has spurned the dog house, so it is upended and becomes a strawberry barrel, and Benjy returns to happy nights on the children's beds. Benjy is a particularly amiable animal character, and there is just enough in his story (both in the length and in the conflict resolution) for the read-aloud audience, which can also enjoy the happy and credible ending and the light but perky humor of the pictures.

Greene, Bette. *Summer of My German Soldier*. Dial, 1973. 230p. \$5.95.

R
6-9 A World War II story, set in a small Arkansas town, is told by twelve-year-old Patty. Treated coldly by her parents, the child is homely and lonely, her comfort coming from a black housekeeper and a grandmother in Memphis. When a German prisoner of war comes into her father's store, Patty succumbs to his gentle politeness; later the man escapes and Patty hides him in an unused room over the family garage. She knows what would happen if her father, who beats her with a strap when he punishes her, would do if he knew that a Nazi soldier were being hidden by a Jewish child, but she cannot turn against the man who has become a loving friend. While this

never achieves the tender quality of the relationship in *Tiger Bay*, it is a believable situation, and the quality of other characters and relationships is remarkably vivid and convincing.

Greene, Constance C. *Isabelle the Itch*; illus. by Emily A. McCully. Viking, 1973. 126p. \$5.95.

Ad 4-6 Like other books by Greene, this has lively characters described in good style and is written with abundant humor. Unlike the others, it has very little of substance to give it ballast. Isabelle is a hyperactive child whose mother worries about a nervous breakdown—her own—and takes her daughter in for a medical examination. Isabelle and her best friend Herbie have prearranged fights and conspire when possible to put down Mary Eliza Shook, class prig. The one positive facet of the story is the friendship that develops between Isabelle and an elderly woman on her paper route, the kind of understanding relationship that Greene has so adroitly drawn in *A Girl Called Al*.

Grimm, Jakob Ludwig Karl. *Grimm's Fairy Tales*; Twenty Stories; illus. by Arthur Rackham. Viking, 1973. 128p. \$6.95.

R 4-6 A selection of stories from the Rackham edition, long out of print, comprises some of the best-known Grimm tales: "Tom Thumb," "Jorinda and Joringel," "The Bremen Town Musicians," "Rumpelstiltskin," "The Twelve Dancing Princesses," and others. The illustrations include some full-color plates, some black and white drawings, some silhouettes. More romantic and conventional than Sendak's interpretation, Rackham's pictures have a beauty and—in some pictures—a vigor that are perennially delectable.

Grimm, Jakob Ludwig Karl. *King Grisly-Beard*; tr. by Edgar Taylor; illus. by Maurice Sendak. Farrar, 1973. 24p. \$3.95.

R K-3 A delightful picture book version of the familiar tale of the disdainful princess who is taught humility by her husband. Maurice Sendak does not just add funny (and lovely) pictures, but interprets and expands the story so that it achieves a robust shrew-taming humor, and he uses three devices that should appeal to children: his leads are played by children, briefly introduced in audition pictures that precede the story proper, by one-line balloon captions within the drawings, and by the inclusion of a small, vocal dog in every set of illustrations.

Haley, Gail E. *Jack Jouett's Ride*; written and illus. by Gail E. Haley, Viking, 1973. 27p. \$5.95.

Ad 3-4 Based on a real incident of the Revolutionary War, this describes the midnight journey of Jouett to warn members of the Virginia Legislature that British dragoons were posting to Charlottesville meaning to surprise and capture them; Jouett then acted as a decoy to draw Tarleton's raiders off the track of the wounded General Stevens. It's an exciting story, adequately told and probably more interesting to the reader who has some background in American colonial history than to the age group (5-8) recommended by the publisher. The illustrations are linoleum cuts, boldly executed and full of action but unfortunately dimmed by the muted colors and, in some pictures, by the too-busy details.

Hautzig, Esther. *Cool Cooking*; 16 Recipes Without a Stove; illus. by Jan Pyk. Lothrop, 1973. 36p. Trade ed. \$3.95; Library ed. \$3.78 net.

Ad 3-5 Moderately useful as a summer or snack cookbook for the child who wants to do some simple food preparation, this is illustrated with pictures that contribute little save a bit of contrast. There is no table of contents or index; the sixteen recipes are arranged in serving order, from a fruit juice cocktail through salads and desserts to drinks. There

isn't too much variety here, but the instructions are clear, most of the recipes have sweet ingredients that appeal to children, and the general instructions are useful for any kind of cooking, as well as for off-the-stove cooking like this.

Hellegers, Louisa B., comp. *Family Book of Crafts*; comp. by Louisa B. Hellegers and Anne E. Kallem. Sterling, 1973. 576p. illus. Trade ed. \$20.; Library ed. \$16.79 net.

R
6- You name it, it's here. Divided into projects in Part I by media and in Part II by objects, the book gives instructions for crafts in a wide range of difficulty; many of the projects could be used for quite young children working under adult guidance. Some of the projects require a complex assortment of equipment, some of the simplest materials. The instructions are generally clear, with lists of materials given; the only instructions with broad use, given at the beginning of the book, are the methods of tracing, enlarging, or reducing patterns. A list of suppliers, a bibliography, and an index are appended.

Hoberman, Mary Ann. *The Looking Book*; illus. by Jerry Joyner. Knopf, 1973. 28p. Trade ed. \$4.50; Library ed. \$4.99 net.

M
4-6 Ned travels through 28 pages to find his lost cat, Pistachio. Sample bits: "He looked
yrs. some more upon page FOUR, through the windows and the door. Everywhere. Nothing there. An old horse grazing on page FIVE looked up to watch young Ned arrive . . ." or "But TWELVE was blank. And THIRTEEN, too. Completely blank. What could they do?" Some pages are almost bare of text and illustrations, others are crowded; the illustrations are pedestrian in technique and dull in color, and the text is adequately written but labored in concept.

Holman, Felice. *I Hear You Smiling and Other Poems*; illus. by Laszlo Kubinyi. Scribner, 1973. 62p. \$4.95.

R
3-5 Delicate line drawings illustrate a collection of poems that are varied: lively or wistful, thoughtful or ebullient, the poems capture a child's mood or the avanescence of natural beauty. Some are metered, some free verse, all are charming to read alone or aloud.

Jackson, Jacqueline. *The Endless Pavement*; by Jacqueline Jackson and William Perlmutter; illus. by Richard Cuffari. Seabury, 1973. 48p. \$4.95.

Ad
4-6 A minatory tale is set in the future, when the whole world is cemented over, everyone lives and works in moving vehicles, and individuals are bolted into the rollabouts in which they eat, sleep, and watch television. The only program is automobile racing. The world is an endless pavement. One child, whose father has talked a bit about the past, sees a green thing, gets out of her rollabout, and crawls to an apple tree; having tasted the forbidden fruit, Josette disrupts the Great Computer-mobile that controls all things, and everywhere people lurch out of the rollabouts that have come to a stop and inch their way into the world—free. The story is grim, but no more so than some other juvenile fiction; what weakens it is the fact that its message overburdens its narrative. Josette is a symbol rather than a person, what happens to her reads more like a sermon than a story, despite the fact that the concept is intriguing.

Jensen, Niels. *Days of Courage; A Medieval Adventure*; tr. from the Danish by Oliver Stallybrass. Harcourt, 1973. 188p. \$5.25.

Awarded the Danish Children's Book Prize in 1972, this is a story set in medieval Denmark after an epidemic of the Black Death. Published in England under the title

R 5-7 *When the Land Lay Waste*, the book describes the adventures of two children who meet after each has survived the plague. Hanna is an orphan who has no family; Luke is seeking an uncle in a distant village and asks Hanna to travel with him. While they meet some rascals, the children are treated kindly by other survivors, and when they find Uncle Nicholas (a monk) it is decided that they will all return home together and start life afresh. While the book gives a convincing picture of the desolation and tragedy left in the wake of the plague, and the courage of the children convincingly symbolizes the strength of any stricken people who put the past behind them and start afresh, Hanna and Luke never come alive as characters. The book is adequately written, more impressive for its setting and pace than for its structure.

Kessler, Ethel. *Slush Slush!* by Ethel and Leonard Kessler. Parents' Magazine, 1973. 32p. illus. Trade ed. \$4.50; Library ed. \$4.19 net.

Ad 3-5 yrs. A slight text and cheery pictures celebrate the joys of winter: tracks in the clean snow, a snowflake on the tip of the tongue, a snowman, sledding, feeding birds, and coming home to hot soup and cozy house with snow whirling through the night. This can reinforce environmental concepts, but it attempts no lesson; since it tells no story, it may be somewhat limited in appeal.

Klein, Aaron E. *Beyond Time and Matter; A Sensory Look at ESP*. Doubleday, 1973. 117p. illus. \$4.50.

R 7-10 A study of psychic phenomena, from the sporadic manifestations and reports of the eighteenth century to the more disciplined investigations of contemporary scientists, this survey includes an evaluation of the scientific method as opposed to hypotheses. The text discusses telepathy, clairvoyance, psychokinesis, and other parapsychological manifestations, with emphasis on current research. Serious and sedate in style, the book is objective about its fascinating subject. A bibliography and an index are appended.

Lawrence, Ann. *The Half-Brothers*. Walck, 1973. 172p. \$5.50.

R 6-9 A courtly romance in the fairy tale tradition is given zest by the pointed wit of the writing and the saltiness of some of the characters. Once upon a time (naturally) in an imaginary land (of course) three half-brothers who shared a kingdom each came to woo the young Duchess, Ambra, whose rich lands would be an enhancement to their own. Only one of the three princes was willing to accept Ambra's terms, that his own inheritance be given up to prove that it was she who was desired rather than her lands, and so Prince Clovis won the girl he truly loved. All of this would be standard plot, but it's enlivened by the descriptions of the efforts of each prince to influence and educate Ambra and by that independent young woman's efforts to enrich and stabilize her small country, with especially amusing developments as her surrogates adjust to the importation of musicians, the establishment of a university, and other schemes that revolutionize their lives.

Lippman, Peter J. *The Great Escape or The Sewer Story*; written and illus. by Peter Lippman. Golden Press, 1973. 46p. (Golden Books). Trade ed. \$2.95; Library ed. \$4.95 net.

NR K-2 An oversize book is filled with scrawly cartoon-style pictures and balloon captions, with a line or two of text per page to carry the story of the alligators that have been growing in the sewers of New York. They hoard enough money to charter a plane, assume disguises, and parachute down in Florida to rejoin their happy families. The idea might be amusing, but it's buried under the mass of material that, Scarry-fashion, clutters the pages.

Liss, Howard. *Hockey Talk for Beginners*; illus. by Frank Robbins. Messner, 1973. 94p. Trade ed. \$5.25; Library ed. \$4.79 net.

Ad 5-8 A series of definitions and explanations, alphabetically arranged and with cross-references, is useful as a handbook for new hockey fans or players, but it doesn't function well as an introduction to the game because the reader with no background must collate scattered facts while reading. For example, the fifth entry is "attack zone," and defines the zone as "The area between each team's blue line and the goal line." There is a cross-reference to "Blue Line," which states "The two lines dividing the attack zone from the neutral line." Since there is a diagram of a rink, a cross-reference to it would be useful, as would be a diagram at the beginning of the text. As a companion to a book that explains the game, however, this is very handy.

Lobel, Anita. *A Birthday for the Princess*. Harper, 1973. 37p. illus. Trade ed. \$5.95; Library ed. \$5.79 net.

R K-3 A story for the read-aloud audience, written in the fairy tale tradition, is illustrated with highly decorative pictures with delicate colors and ornate details—just the right thing for so traditional a tale. The little princess who makes a career of being good and proper rebels when her parents—more concerned with spectacle and pomp than with their child's pleasure—mistreat the one friend the princess has invited to her own birthday party. The princess runs off in the night and flees with the little organ-grinder and his monkey, and they all live together happily, each day filled with love and joy. So much for pompous parents, so much for dictatorial governesses, and a fig for artifice and show. Simply told, nicely constructed, satisfyingly concluded.

McNamara, Louise. *Your Busy Brain*; by Louise Greep McNamara and Ada Bassett Litchfield; illus. by Ruth Hartshorn. Little, 1973. 32p. \$4.95.

Ad 2-4 A continuous text deals accurately but superficially with the structure and functions of the human brain; the book begins on a personal note (the writing is in second person) that is echoed in the illustrations so that they are decorative, more or less, rather than informative. The few diagrammatic drawings are adequate, although one is not labelled. This has much the same approach and style as does Paul Showers' *Use Your Brain* but it is much more diffuse, since it touches briefly on such complicated topics as dreaming, and it is not as well organized.

Marshall, James. *Miss Dog's Christmas Treat*. Houghton, 1973. 15p. illus. \$2.50.

Ad 3-5 yrs. Unable to resist the Christmas goodies about the house, Miss Dog had eaten them all, the year before, to the disappointment of her visiting friends. This year she decides to hide all the candies, but is so exhausted by her labors that she revokes her decision. When her friends pay their Christmas call, Miss Dog is baffled by the fact that she can't find one box of candy. "Now where do you suppose that box of Christmas candy is hiding," the story ends, while an upside-down line at the foot of the page gives a clue to the solution. The theme is Christmas, and the illustrations echo it, but the story really could be a gentle lesson in sharing at any time of year; what weakens the story is that it is neither an effective lesson nor a funny one, so that the slight plot seems pointless—yet the book has a pleasant style and the triple appeals of animals, Christmas, and gorging on candy.

Massie, Diane Redfield. *Briar Rose and the Golden Eggs*. Parents' Magazine, 1973. 36p. illus. Trade ed. \$4.50; Library ed. \$4.19 net.

A lightweight but amiable story, not highly original but breezily told and illustrated with gay drawings that echo the slightly silly humor of the writing. Briar Rose is a

Ad K-2 goose with aspirations; bored by a farmyard diet and educated above her station by reading fairy tales, she paints some eggs yellow and reaps the expected reward. Townspeople flock to see a goose who lays golden eggs, while Briar Rose reclines in luxury in the parlor. Stolen, threatened with death (unless she produces golden eggs) by robbers, the goose is saved by her owner, but her duplicity is discovered when rain washes the yellow paint off her three eggs, which prove to be rocks.

Means, Florence (Crannell). *Smith Valley*. Houghton, 1973. 297p. \$5.95.

R 7-10 A realistic novel is set in a small town in Colorado in the early part of this century; it begins when the protagonist, Laurie, is fifteen and determined to have a better life than the haphazard indolence of her family's, determined to use the opportunity for a college education that she earns through a scholarship. But her brother's wife dies, and Laurie has to bring up three children; circumstance again thwarts Laurie's plans when she gives up hope of hearing from Dan, the man she loves and marries the dull chap next door. Proud, resolved that nobody shall know of her disappointment, bent on giving her children the advantages she missed, Laurie is so molded by her own self-image that she resists marriage with Dan after her husband's death. There is no great melodrama here, but the pace of the book is good and the characterization superb. It is more than a discerning picture of a woman trapped by community mores and the conflict between goals and responsibility; it's also a piece of American history, as Smith Valley residents grudgingly accept technical progress, fervently respond to the war to end war, succumb to the influenza epidemic, patronize bootleggers, and suffer through the depression.

Ormondroyd, Edward. *Castaways On Long Ago*; with drawings by Ruth Robbins. Parnassus, 1973. 182p. Trade ed. \$4.50; Library ed. \$4.38 net.

R 4-6 With high dramatic sense, Ormondroyd saves the most exciting episode and the solution of an unusual mystery-fantasy until the very end of a very good book. Three children are having a five-day stay on a farm while their parents attend a conference. Expecting to be bored, they find that they are wholly caught up in the puzzle of the boy on Long Ago Island; he's clearly trying to get them to visit him—but how did he get there? And how can they? The island is forbidden territory, they have no boat, and there's a guard on the mainland property across the lake. What gives the book substance that goes beyond the plot is the quality of characterization: both the children and their farm hosts are highly individual, sharply drawn and consistent in behavior and dialogue, for which the author has a keen ear.

Perrault, Charles. *Cinderella or The Little Glass Slipper*; tr., ad. and illus. Errol Le Cain. Bradbury, 1973. 29p. \$5.95.

Ad 3-5 This isn't the most graceful version of the Cinderella story, since it has a cursory note occasionally and some phrases that seem too sophisticated for the fairy tale genre: "he was entirely dominated by his wife" or "they cut a figure in society." However, the essential elements are there, and the illustrations are truly distinctive: romantic in mood, rich and subtle in the use of color, intricately designed and detailed, and relieved by touches—but not too many—of the comic or the grotesque.

Prince, Marjorie M. *The Cheese Stands Alone*; illus. by Ted Lewin. Houghton, 1973. 170p. \$4.95.

R 7-9 Every summer, all through her childhood, Daisy had played with the other four whose families vacationed at the island. But this year Ellen had blossomed, and the three boys immediately renamed her "Boobs," and all their attention went to her. Feeling rejected, especially by the one boy she really cared for, Daisy spent more and

more time alone—and that's how she happened to overhear the adults gossiping and knew that her mother was playing tennis every day with another man, and her father had spent the whole evening at a party with another woman. Her friends were ignoring her, her parents quarreling, and she'd learned enough to be suspicious of the integrity of most adults. Until Mr. Potter. When a handsome bachelor eschews the advances of all the women who know he's a famous painter and picks you to sit for a portrait, life still holds some ray of hope. There are many stories with this setting: the summer colony, the move from innocence to understanding of the problems and complications of adult life, the breaking of old bonds; there's always room for another book when it's as well done as this: low-keyed, realistic, with good characterization and particularly good dialogue.

Pringle, Laurence. *Estuaries; Where Rivers Meet the Sea*. Macmillan, 1973. 55p. illus. \$4.95.

R A description of the flora and fauna of the estuary ecosystem stresses the importance of the system in the larger life chain, the effects of pollution on estuaries, and the need for continuing efforts at conservation of a resource important for its beauty as well as its usefulness to man. The text is neatly organized, simply written, lucid, and informative; the quality of the photographs is excellent. A glossary and an index are appended.

Roberts, Thom. *Pirates in the Park*; illus. by Harold Berson. Crown, 1973. 44p. \$4.95.

M A story about imaginative play is illustrated with sprightly drawings of children, toys, and ships; the pictures are more effective than the story, in which a small girl brings all her toys to a pond to play. Seeing some boys watch a toy pirate ship, Jenny makes her own ship out of a walnut shell; the boys are teasing her and throwing stones at her S.S. *Walnut* when she imagines a battle between two ships with her animals as crew under her command. A longish account of the imaginary battle ends when a little boy and girl speak to Jenny and she opens her eyes. There's no follow-up on the teasing boys, the story seems put together with contrivance, and the ending is weak.

Robertson, Dougal. *Survive the Savage Sea*. Praeger, 1973. 269p. illus. \$7.95.

R A truly absorbing story. The Robertson family had decided to embark on a great adventure, selling their home in order to buy a schooner that would take them on a trip around the world. One daughter decided to stay in Nassau; one young friend joined as crew, and the others were the author and his wife, an older son, and twin boys of twelve. These were the survivors, after their schooner was attacked by killer whales and sank, of life at sea for over a month. Six people in a rubber raft that sank, whereupon they crowded in a dinghy. No maps or compass. They learned to catch flying fish and eat them raw, to fend off sharks, to catch turtles and drink rain, to lose false modesty and gain courage from and for each other. An amazing true story, written with a moderation that makes the drama and terror of events stand out all the more.

Selsam, Millicent (Ellis). *The Apple and Other Fruits*; photographs by Jerome Wexler. Morrow, 1973. 48p. Trade ed. \$4.50; Library ed. \$4.14 net.

R A model of botanical instruction, this lucidly describes the reproductive organs of an apple flower, pollination, and the changes that take place as the fertilized seed grows to a ripe sphere of familiar fruit. Other fleshy fruits are also described, both those that have multiple seeds and those that develop from a single pistil into a fruit with a single seed, as do the peach or plum. There is no extraneous text, and the magnified photographs are handsome, clear, and nicely placed.

Serrailier, Ian. *Suppose You Met a Witch*; illus. by Ed Emberley. Little, 1973. 29p. \$5.95.

- M 4-6 The varied and wonderfully intricate illustrations are the most appealing part of a rather tedious story based on a tale by the brothers Grimm. It gets off to a slow—or perhaps the word is false—start by “Suppose you met a witch,” then mentioning an incident about a witch the author met, then, “But as I was saying—suppose *you* met a witch . . .” then going into the real story about two children who are caught by a witch and the ways they used to outwit her and escape. Grimm is preferable.

Shanks, Ann Zane. *About Garbage and Stuff*; with photographs by the author. Viking, 1973. 36p. \$5.95.

- R K-2 A discussion of recycling is cleverly approached from the child’s viewpoint; it begins with a family shopping for groceries, describes the amount of garbage it throws away each day, and the problem of garbage disposal: what happens when there is too much to use for landfill? The family then separates its glass, metal, etc. and the text describes recycling plants; it concludes by coming back to the two children of the family. What can they do? Use both sides of the paper when drawing, not throw can tabs away, use disposable paper instead of plastic, put things in one big bag instead of many small ones, and so on. The pictures are large scale, the text is clear and not too heavy, and tone is brisk and matter-of-fact: we have a problem, here’s what we can do. No dire threats, no coaxing.

Silverstein, Alvin. *The Chemicals We Eat and Drink*; by Alvin Silverstein and Virginia Silverstein. Follett, 1973. 112p. Trade ed. \$4.95; Library ed. \$4.98 net.

- R 5-8 A sober (and sobering) discussion of the natural and artificial poisons that are in the foods we consume is documented by reports of research studies by scientists in or out of governmental agencies and by results of the food-testing programs of manufacturers of foods and drugs. The authors also describe the beneficial effects of some chemical elements, and conclude with chapters on foods of the future and on some of the ways in which individual citizens can improve the situation by changing their own diets and supporting supervisory legislation and pollution control. An index is appended.

Singer, Isaac Bashevis. *The Fools of Chelm and Their History*; illus. by Uri Shulevitz; tr. by the author and Elizabeth Shub. Farrar, 1973. 57p. \$4.95.

- Ad 5-6 “The pious believed that God said, ‘Let there be Chelm.’ And there was Chelm.” How else, the proud residents of Chelm felt, could so great a town have come into being? This is the story of the sages of Chelm, a setting for other Singer tales, and the war they waged against the wrong village (they’d turned the wrong direction) and the power struggle between Gronam Ox and Bunem Pokraka. After the revolution, another coup; after that disaster, a feminist takeover. The illustrations are vigorous and funny, the story has the same earthy humor and exaggeration that has made other Singer stories so engaging; here there seems almost too much silliness, even for a noodlehead story: elections to be held every forty years, for example, is one of the edicts of Bunem Pokraka; another is promulgated by his successor, “All knives, axes, meat cleavers, forks, as well as penknives and hairpins, are confiscated for the use of the army.”

Sobin, Gustaf. *The Tale of the Yellow Triangle*; illus. by Jolaine Meyer. Braziller, 1973. 32p. \$4.95.

- NR 3-4 First published in Italy, a book with rambling, poetic text is illustrated with interesting but repetitive paintings that are abstract, consisting primarily of geometric shapes. The first-person account comes from a yellow triangle that appears (sometimes with

other yellow triangles) on each page. "Far off, a cloud creeps toward me. Now the cloud surrounds me: my cheeks puff and my mind turns white . . ." and the storm-tossed triangle comes to rest "wounded and alone lying shipwrecked on the slope of a hill." The sky fills with stars, spaceships, and fireflies (triangles, squares, and circles) and the triangle cries out until the earth answers and a song begins. Far too sophisticated in concept for the picture book audience for which the format is appropriate, the book is weak and tenuous as a story.

Stern, Philip Van Doren. *The Beginnings of Art*. Four Winds, 1973. 229p. illus. Trade ed. \$7.95; Library ed. \$7.88 net.

Ad 5-9 A discussion of the discoveries of paleolithic art, its distribution, its symbols and meanings, its techniques, et cetera, precedes the chapters on the art centers of France and Spain, although there are some passing allusions to rock pictures in other parts of Europe or to possible African influences in early Spanish art. While the chapters that give background information or analyze the art are interesting, they are weakened by a rather large amount of conjecture; the writing style is smoothly casual. *The First Artists* by Dorothy and Joseph Samachson is heavier in style, but it gives more information about the art itself than this does, and it includes paleolithic art of other countries and other continents. Stern includes a "Bestiary of Paleolithic Art", a list of suggested readings, and an index.

Steig, William. *The Real Thief*; story and pictures by William Steig. Farrar, 1973. 58p. \$4.95.

R 4-5 Proud of his job as guard to the Royal Treasury, loyal to his king (Basil the bear) Gawain the goose is baffled by the repeated theft of gold and jewels from the massive building to which only Gawain and Basil have keys. He is heartsick when the king dismisses him publicly and calls him a disgrace to the kingdom. Sentenced to prison, the goose flies off to isolation. The true thief, a mouse, is penitent and decides that he will go on stealing so that the king will know Gawain is innocent; still suffering guilt, he takes back the loot piece by piece, searches for Gawain, and confesses. They decide to keep it secret, but Gawain goes back to accept royal apologies and greater status than before. The writing style is graceful and the structure of the story taut; although the plot is not strong, the sympathetic characters are appealing both in the text and in the engaging illustrations.

Tate, Joan. *Wild Boy*; illus. by Susan Jeschke. Harper, 1973. 100p. Trade ed. \$4.50; Library ed. \$4.43 net.

R 5-7 In a gracefully written story set in Yorkshire, the author writes with conviction and simplicity a story of the friendship between two boys, both solitary people. But they are very different; Will is an only child of quiet, understanding parents and he is quite happy rambling alone on the familiar, loved moors, while Mart is a hostile runaway from foster homes and urban loneliness. Mart's improvised shelter on the moors serves adequately until he becomes ill, and then Will takes him home. Patiently and gently, Will's parents win the wild boy's trust, and although Mart decides to go back to London, it is clear that he has found a family to love and a home to which he can return.

Taylor, Mark. *Henry the Castaway*; illus. by Graham Booth. Atheneum, 1973. 42p. \$6.50.

R K-2 The hero of *Henry the Explorer*, whose safaris are cheerfully accepted by an understanding mother, goes a bit farther afield in this newest picture book about his adventures. Equipped with marking flags and a lunch packed by Mother, Henry goes off with his dog, Laird Angus McAngus, to find uncharted seas. With the jungle (meadows) and wild beasts (placid cows) pressing in, the intrepid Henry finds a canoe, which capsizes just as it reaches an island. Stranded, Henry hoists a flag and, when it

gets dark, shines his flashlight on it; when he's rescued, he learns that the marking flags and the barking dog have led his parents to the island. A nice story about imaginative play is simply constructed and is written and illustrated in a pleasant manner.

Terris, Susan. *Plague of Frogs*. Doubleday, 1973. 179p. \$4.50.

M
6-9 Selfish and rude, Jo was interested only in tournament tennis and frogs, and she first noticed Marcella because she came from a town that was having a plague of frogs. Jo's mother, a compassionate woman, took Marcella in when she realized the fat and homely girl was pregnant. While both the caustic Jo and the ignorant, superstitious Marcella are interesting characters, the development of a liason is not quite convincing. Marcella is invited home for her sister's wedding and Jo, who has stealthily read the letter, decides that she and Roger (a tennis friend younger than she) must go home with Marcella, whose family is unaware of her condition. They're supposed to be at a tournament, but Jo and Roger go with Marcella, meet her unpleasant father, and Jo helps at the birth of the baby, apparently the child of the man Marcella's sister has just married. The writing style is adequate and the story ends realistically, with no pat solutions, but the only point of the book seems to be that Jo's a bit more understanding, perhaps less concerned with herself.

Urquhart, David Inglis. *The Airplane and How It Works*; illus. by Enrico Arno. Walck, 1973. 47p. \$4.50.

Ad
4-6 A brief history of manned flight is followed by a lucid discussion of the forces of gravity, lift, drag, and thrust, and of how the airplane is constructed and flown by taking advantage of—or overcoming—these forces. Although the book has an occasional sentence that is poorly phrased, it is on the whole clear and logically organized in a continuous text. Many of the illustrations are decorative rather than informative; the diagrams are accurate but are not labelled. There is neither a table of contents nor an index.

Walker, Alice. *Revolutionary Petunias & Other Poems*. Harcourt, 1973. 70p. \$5.95.

R
7- A selection of poems that is very impressive. The writing is clean, spare, and incisive, and the author expresses herself with sharp and perceptive candor. Many of the poems reflect the poignant love or pain of her own experiences of life and blackness. The last lines of the last poem provide the title of the book: "Blooming Gloriously/ For its Self/ Revolutionary Petunia." The title of that poem might be applied to Alice Walker—"The Nature of This Flower Is to Bloom."

Weiss, Harvey. *Ship Models and How to Build Them*. T. Y. Crowell, 1973. 66p. illus. \$4.50.

R
5-9 Harvey Weiss could really write a how-to-do-it book on writing how-to-do-it books. His text, clear and matter-of-fact, gives background information first: tools, materials, using and adapting scale drawings, general tips. Each project begins with a list of materials and overall suggestions, then proceeds with a step-by-step explanation; the projects are of increasing difficulty; the diagrams are labelled, explicit, and well-placed. Throughout the book Weiss stresses safety and careful work but no need for perfection, and he encourages the reader who wants to adapt or vary the designs to suit himself.

Wells, Rosemary. *Benjamin & Tulip*. Dial, 1973. 29p. illus. Trade ed. \$3.95; Library ed. \$3.69 net.

"Every time Benjamin passed Tulip's house, she said, 'I'm gonna beat you up.' " And she did. She also plastered him with mud, jumped him when he was carrying home

R a watermelon, and smiled demurely when Aunt Fern scolded him and ordered him to
4-7 go back and get the watermelon without bothering that sweet little Tulip. The ending (a
yrs. comparatively companionable feast of the shattered remains of the fruit) follows
another attack by Tulip and reprisal by Benjamin. The pictures are engaging, the story
fresh and nicely gauged in concept and complexity for a read-aloud audience.

Yep, Laurence. *Sweetwater*; illus. by Julia Noonan. Harper, 1973. 201 p. Trade ed.
\$5; Library ed. \$4.79 net.

R In a science fantasy set on the planet Harmony, the descendants of stranded starship
6-8 crews live in the half-submerged city of Old Sion. Tyree, who tells the story, belongs to
the Silky colony of Old Sion and loves the simple life they lead. A musician, the boy
studies with Amadeus, the great alien teacher (and one of the most sympathetic alien
characters of science fiction). The city's existence is threatened by a faction that wants
to modernize Old Sion, and the Silkies must also combat the sea creatures, the Hydra,
which invade the colony. The final sequence is fast-paced and has well-maintained
suspense, and the plot—although ornate and diffuse—is imaginative. The character-
ization is good, but the strongest aspect of the story is in the vivid evocation of setting.

READING FOR TEACHERS

To order any of the items listed here, please write directly to the publisher of the item, not to the BULLETIN of the Center for Children's Books.

Auerbach, Shirley. "The Shape's the Thing." *English Journal*, April, 1973. On a classroom experience in guiding children's poetry-writing.

Barrett, Thomas and Johnson, Dale, ed. *Views on Elementary Reading Instruction*. International Reading Association, 1973. \$3.00 (members, \$2.00). IRA, Dept. 115, 6 Tyre Avenue, Newark, Del. 19711.

Cianciolo, Patricia. "The Role of Children's Books in the Open School." *Elementary English*, March, 1973.

Fisher, Ramona and Annabelle Walker. "Sex Roles in Early Reading Textbooks." *The Reading Teacher*, May, 1972.

Hoetker, James and Ripley, William. "Poetry in the Elementary Classroom: The Professional Literature, 1970-1972." *Elementary English*, December, 1972.

Hutchinson, Margaret. "Fifty Years of Young Adult Reading 1921-1971." *Top of the News*, November, 1973.

Kohl, Herbert. *Reading, How To*. Dutton, 1973. 226p. \$5.95.

Miller, Wilma, ed. *Elementary Reading Today: Selected Articles*. Holt, 1972. 331p. paper. \$5.00.

Miner, Marilyn. "Books by Kids—For Kids." *Elementary English*, October, 1972.

Powell, William. "The Effective Reading Teacher." *The Reading Teacher*, April, 1972.

Purves, Alan and Beach, Richard. *Literature and the Reader: Research in Response to Literature, Reading Interests, and the Teaching of Literature*. National Council of Teachers of English, 1972. 208p. \$3.90. NCTE, 1111 Kenyon Road, Urbana, Ill. 61801.

Roselle, Daniel, comp. "Teaching About World History Through Science Fiction." *Social Education*, February, 1973.

Rubenstein, Robert. "Student Storytelling: It's As Easy As 1-2-3-4." *Teacher*, March, 1973.

Spache, Evelyn. *Reading Activities for Child Involvement*. Allyn & Bacon, 1972. 238p. \$3.95.

